

Make School
Days Your
Pay Days

Publix Opinion

The Official Voice of Publix

Screen Ad
Boosts Come
Home To Roost

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of September 12th, 1930

No. 53

STYLE FILMS, BROADCASTS SURE-FIRE ENTERTAINMENT

PUBLIX BUCKS FALL SCHOOL SLUMP

Alive to the warning sounded by David J. Chatkin in a recent issue of Publix Opinion, Publix showmen are determined not to be caught napping this year when school re-opens. A full month's preparedness, concentrated effort and serious thought on how to keep children and parents interested in the theatre, indicate that Publix will not suffer its share of the \$750,000 loss annually inflicted upon the motion picture industry by the first few disturbing months of school opening.

From various points of the circuit come reports of live activity on this problem. Practical, ticket-selling ideas, definitely tying in individual pictures, actual contacts with school principals, parents' associations, etc., theatre parties and copy designed to appeal especially to school children and their parents, constitute some of the means employed to insure the continuation of profitable business. Ineffective general campaigns and futile "eye-wash" are conspicuous by their absence.

In Illinois
Division Manager M. M. Rubens has sent a message to all Illinois
(Continued on Page Three)

BIG ONE!

"The Spoilers" is a big one!

Opening at McVickers Theatre, Chicago, it created a furor of enthusiasm. Receipts just a shade under figures established by "Animal Crackers," the most sensational money picture in the history of the theatre. Word of mouth spreading like wild-fire!

At preview in New York, Home Office executives went into a rave on the box office possibilities of this great Rex Beach classic. Performance of Gary Cooper considered most outstanding in his career. Powerful supporting cast! Picture directed by Edwin Carewe. Unanimously pronounced a masterpiece!

Scoop!

Paramount Sound News scored a characteristic scoop on Tuesday, September 2nd, when its shot of Costes' landing, at 7:12 P. M. was shown on Broadway screens the same evening. Record is made all the more remarkable by the fact that Costes' landed at Valley Stream, L. I., necessitating a dash to the city over roads choked with traffic.

9th SCHOOL SESSION OVER; STUDENTS GET ASSIGNMENTS

Members of the ninth class of the Publix Managers' School completed training and left for assignments in the field on Saturday, September 6th. Graduates were addressed by Messrs. Dembow, Chatkin and Barry at the session which completed their six months of training.

CARE URGED IN HANDLING OF FUNDS

Managers must instruct treasurers in all Publix theatres that under no circumstances is any currency whatever to be allowed to remain in the outer compartment of the safe at night, according to M. F. Gowthorpe. All currency must be locked in the inner compartment of the safe every night, including the money from the petty cash box.

"When a treasurer goes to the bank to receive money for a payroll or for change, he should count it at the window in the bank," says Gowthorpe. "Then, upon returning to the theatre, he should close and lock the door of his office and count the cash the second time, providing a double check on the amount he has received.

"In making deposits in the bank, treasurers must have the bank teller count the money in their presence. We insist that the teller count the money when the deposit is made. In order to co-operate with the bank, I suggest that deposits be made between 9 and 9:30 in the morning.

"Another safeguard which some managers are overlooking is the instruction of theatre cashiers that under no circumstances is any currency to be left in view of patrons at the window."

CRACK NATIONAL ORGANIZATION PUTS VAST RESOURCES BEHIND SCREEN ADS

With an organization of national scope, whose studios, administrative and sales departments can readily be compared, in general set-up if not in size, to a major motion picture production company like Paramount Publix, Theatre Service Corporation is now ready to provide Publix theatres with sheer entertainment features in the form of style films and screen broadcasts.

W. Johnson, president of the company, has announced that the screen broadcasts will be ready for distribution in the very near future. The style films are already being presented in many Publix theatres.

In order that everyone in Publix might become fully acquainted with the true significance, character, thoroughness, aims and business methods of the Theatre Service Corporation, Mr. Sam Dembow, Jr., directed a member of the staff of Publix Opinion to interview Mr. Johnson at the Executive Control Office of the company, Graybar Building, New York City.

MR. KATZ BACK FROM TRIP TO EUROPE

Returning from his trip to Europe where he was called by company matters which required his personal attention, Mr. Sam Katz was back at his desk in the Home Office last week.

While abroad, Mr. Katz made a survey of amusement industry problems which included a comprehensive inspection of Paramount Publix theatres in Europe. He also thoroughly canvassed the amusement field there for any ideas, policies or other elements which might be of benefit to Paramount Publix theatres in the United States.

AD COSTS APPLY STRICTLY TO ADS

Considerable confusion, loss of time and effort in correspondence and general waste motion is reported by the accounting department due to a tendency on the part of a number of managers to include among advertising costs those expenditures which have no possible bearing on advertising.

Commenting on the matter, A. M. Botsford declared that it all comes down to a matter of common sense and if theatre mana-

"I was amazed at the wide scope, tremendous investment and expenditures, systematic coordination and perfect control of the most minute details and facts regarding every center of the company's operation," declared Mr. Dembow upon receiving the report of the interview. "Theatre Service Corporation conducts its business on the same basic, systematic principles employed by the largest corporations in America. It is, in every possible respect, worthy to be associated with our company.

A brief resume of the report is published herewith for the benefit of those managers who will play the style films and screen broadcasts, and Publix Opinion readers generally.

The Theatre Service Corporation, a company producing and selling screen advertising in the form of Style Films and Screen Broadcasts, can be readily compared to a major producing company like Paramount. It has two large production studios with their attendant offices and staffs, one at New Orleans and one at Cleveland. Its large sales force is divided into territories supervised by district and division managers. Augmenting and complementing these two main departments are an advertising, accounting, research, booking, and other auxiliary departments corresponding to those of Paramount Publix. The main control or executive office is at the Graybar Building, New York City.

Perfect Coordination
The company works with the precision and smoothness of clockwork. Every man knows exactly where he fits into the organization and how he is coordinated with the other men about him. This sense of clarity, plan and order exists in the minds of all the personnel, from the office boy to the

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VAST RESOURCES BEHIND SCREEN ADS!

STYLE FILMS, BROADCASTS EXCELLENT ENTERTAINMENT

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president. The two basic functions of every successful commercial company, Mr. Johnson pointed out, are to have a good product to sell and to sell it with maximum effectiveness. For product, screen advertising was chosen because the screen, in the opinion of Mr. Johnson, represented the most powerful advertising medium that exists today. This advertising took two forms, "Style Films" and "Screen Broadcasts."

Style Films

The "Style Films" were an arrangement with the Conde Nast Publications, publishers of Vogue, whereby that company sponsored the production of distinguished style films posed by professional models. The merchandise displayed in these films is obtainable at the foremost merchant in each town, with whom a contract is signed by the Service Corporation and whose name is carried as a credit title on the film. Another series of style films, "Style Films No. 2" serves merchants of smaller towns where less expensive models are used. The "Screen Broadcasts," like radio broadcasting, represent a quartette or soloist of repute or other form of entertainment which goes on while artistically prepared films are shown displaying, with credit lines, merchandise from various local merchants.

Now product alone, according to Mr. Johnson, was not sufficient. It must be GOOD product, that is obviously and undisputedly superior to anything of a similar nature ever displayed on the screen. Consequently, the entire production staff of the corporation is concentrated upon that goal. Corps of the best artists obtainable design eye-attracting displays. Trained scientific experts have been at work on a new color process which promises to revolutionize motion picture color photography. Not only must it be good product but it must have definite entertainment value, equal to the component parts of a theatre's program which both precede and follow it. To effect this, picked men from a number of major motion picture production companies have been assembled to work on these films. Veteran showmen of the Paramount Long Island studios contribute toward this end.

Consumer Research

Now that distinctive and attractive product is assured, the next step is to sell it. Realizing that the first important requisite to selling is a thorough and detailed knowledge of every available bit of information regarding prospective patrons, one of the main concerns of the Theatre Service Corporation has been a system of scientific research, conducted by one of the greatest engineering firms in the country. As a result, Mr. Johnson, from his office at the Graybar Building, can tell at a glance just how many people live in or near the vicinity of theatres in, say, Biloxi, Miss., what their general average earnings are, the general population of the town, the number of women over 13 years of age and the number of men, how many stores and what kind of stores are in the town, the seating capacity and general income of the theatre, etc. Armed with every possible bit of information regarding the town and theatre, the task of selling, and price allocation becomes exceedingly simple. Although the expenditure involved in collecting all this detailed and precise information has been terrific, effective selling results have more than compensated for it.

Early in his career, Mr. Johnson discovered that these two major functions of his company—the production and selling of product

—depended upon one fundamental keystone—Manpower. As in Paramount Publix, the greatest care has been expended in the selection and training of manpower. Every man is thoroughly investigated before his name appears on the official company roster. Once there, he is put through a severe training period so as to ground himself in the company's way of doing business. A salesman's school, conducted both in New Orleans and Cleveland, arms every representative of Theatre Service Corporation with the necessary ammunition to bring home the bacon. The greatest premium is placed upon creative ideas, ingenuity, resourcefulness, showmanship.

Being in the advertising business, Theatre Service Corporation is a great believer in advertising and is prepared to spend thousands of dollars in newspapers, exploitation campaigns, contests and other forms of advertising from which the theatre where its product is shown must necessarily benefit. It has a large and expert advertising staff which analyzes, coordinates and clearly defines its effort in the same systematic method which characterizes the other branches of the company.

Seeking to display its product in a group of theatres whose distinction, ideals and generally recognized superiority were on the same plane as that of his own company, Mr. Johnson contacted Publix Theatres. Publix thoroughly investigated Theatre Service Corporation and found it acceptable from every possible viewpoint. Accordingly, a contract was signed whereby Publix was assured a very appreciable percentage of the revenue from these films when displayed in their theatres, with the understanding that Publix officials were to pass on the desirability, entertainment merits and general value of the commercial film as a component part of the theatre program.

Enormous Expenditure

The extensive buildings, studios, offices, personnel, production facilities, sales staffs scattered over the entire country, expert research work, advertising and other interests of the company represent an enormous expenditure, both in money and effort. The returns on this expenditure is practically in the hands of Publix theatres. Let one theatre neglect to run a style film or screen broadcast at one performance, then, as far as that particular town is concerned, all that money, energy and tireless effort has practically gone to waste. For the loss of confidence engendered among the merchants, who pay their good money for the presentation of these films at EVERY performance, is exceedingly difficult to overcome thereafter. A Publix theatre is as important a cog in the machinery of the Theatre Service Corporation as the Service Company is in the profit-making machinery of Publix. That is why Messrs. Katz, Dembow, Chatkin, Botsford and other Home Office executives are so insistent that every man in Publix cooperate to the utmost in furthering the activities of this company. They are convinced that a boost for the Theatre Service Corporation always comes home to roost!

Strict orders were issued by Mr. Katz at the time the contract was first signed with W. Johnson, that everyone in Publix—from the usher to division directors and Home Office executives—should leave no stone unturned in facilitating the effectiveness of this direct box-office auxiliary.

"It is impossible to exaggerate the benefits which will accrue to us from this arrangement," Mr. Katz said at the time. "I expect everyone, both

in the home Office and the field, to approach this thing enthusiastically and cooperate in every way possible."

Commenting on the subject from a theatre management viewpoint, David J. Chatkin heartily corroborated the viewpoints of Messrs. Katz and Dembow and pledged the support of the entire Management Department.

"Any theatre manager," Mr. Chatkin said, "who is the least bit backward in cooperating with the Theatre Service Corporation is not only deliberately disobeying a direct order from Mr. Katz and Mr. Dembow, but is taking definite, obstructive measures against the box-office health of his theatre. Such tactics, as everyone knows, never have been and never will be tolerated in Publix."

Complete manuals on the activities of the Theatre Service Company have been mailed to all theatres. If you have not received it, WRITE AT ONCE to Theatre Service Corporation, 420 Lexington Ave., New York City. Read every word of it carefully. Then, cooperate, eagerly and enthusiastically. Those are Mr. Katz' orders!

HOUSES RE-NAMED

Newly acquired theatres in Goldsboro, N. C., have been re-named. The North State became the Carolina Theatre, and the Mason is now known as the Paramount. Palace Theatre, Rocky Mount, N. C., has also been re-named the Paramount Theatre.

9th School Graduates Leave For New Posts

(Continued from Page One)

ports of the class as a whole, and it was my intention to have met you and talked with you, to try to establish as nearly as I could just what is expected of you as prospective Publix executives.

"Fundamentally we are a public institution. Invariably within our doors we handle more people than any other enterprise in our respective towns; therefore there devolves upon us the greatest appreciation of character building, to properly represent the ideals and hopes of our company.

"Next in importance is an appreciation of the very nature of our business, which demands at all times of theatre executives real pressure, brought about in an organized, coordinated manner.

"There are, of course, many other fundamentals which go to make up a successful theatre manager. I think, however, that your school course has indicated to you just what these are and what is expected."

Mr. Chatkin emphasized the importance of the assignments given the graduates, and told of the company's interest in them and the care with which the development of each man is watched.

Largest Class

"This class is the largest that has ever been trained at the Managers' School," he said, "and one of the most representative. The responsible assignments given you men are evidence of the fine record you have made in training, and of the company's confidence in you."

Both Mr. Dembow and Mr. Chatkin paid tribute to the work of Messrs. Levine, Schwartzberg and Falge of the Managers' School faculty.

Assignments of the graduates, as announced by Director of Personnel John F. Barry, are as follows:

Alexander E. Arnstein, Chicago, Ill.; Max Bernstein, England, Sheldon L. Bershad, Par-

AD COSTS APPLY STRICTLY TO ADS

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gers would guide themselves by that reliable compass, these errors would instantly cease.

"The point at issue," said Mr. Botsford, "is that theatres are putting into their advertising accounts expenses that are not advertising."

"For example some small theatres give away china or silverware. They charge the cost of this china or silverware to advertising, account No. 10. It is no more advertising than the picture they run on their screen. It is something they bring into their house as an added attraction for their patrons, or for the people they want to have as patrons.

"Some theatres have newsreel shots taken of local industries, which they put in their programs and charge the cost of these local shots to advertising. It is the same as if they were to charge the cost of their Paramount Sound News to advertising."

"In other words, advertising costs are costs which involve bills for anything which advertises the show, either in the papers, in the lobby or on billboards. Gifts, special newsreel shots, other things of that nature should be entered under production costs, account No. 4."

WRONG IDEA IN FILM ADS CLARIFIED

Clarifying an erroneous impression which might possibly be obtained from the recent statement of the Theatre Service Corporation that it possessed the exclusive right to exhibit commercial films in Publix theatres, A. M. Botsford declared that it is true for all cases except where Paramount's own business films are involved. Paramount Publix, of course, has the right to exhibit its own commercial product in its own theatres without infringing in any way on the Theatre Service Corporation contract.

The statement in question was contained in a pamphlet entitled, "The New Use Of The Screen—Commercial Service Films from Theatre Service Corporation for Publix Theatres" recently sent to all theatres involved. On page thirteen of that pamphlet appears the following:

"Question: Will Theatre Service Corporation films be the only commercial films which my theatre will show?"

Answer: Yes — the contract between Theatre Service Corporation and Paramount Publix Corporation gives to the former the exhibition of commercial service films on the screen of your theatre."

"The answer to this question is in error," said Mr. Botsford. "Theatre Service Corporation commercial service film deals only with Style Films and what are known as Screen Broadcasts, as stated on page 5 of the pamphlet. Style Films and Screen Broadcasts are completely described on pages 6 and 7 in the pamphlet."

"On the other hand, Paramount Business Pictures, a working part of the Paramount organization, is privileged to make commercial advertising film for use on Publix theatres' screens. These films are of greater length than the Style Films or Screen Broadcasts, and involve national advertisers."

"It should be clearly understood, therefore, that Paramount Business Pictures share with the Theatre Service Corporation the privilege to exhibit commercial films in our theatres. This holds true, however, only for Paramount Publix and not for any other company."

The Paramount Business Films, like the films of the Theatre Service Corporation are designed with the idea of pure entertainment clearly in the mind of the producers. Publix Home Office executives sit in with the Paramount Business Film heads in the choice and final approval of any subject to play a Publix theatre, to insure the entertainment value of that particular subject.

SOUND INSTALLED

Newly acquired State Theatre, Willmar, Minn., closed on August 25th, to re-open September 1st with Western Electric sound equipment installed.

THEATRE CLOSED

Rialto Theatre, Peoria, Ill., was closed for an indefinite period of time, on September 6th.

amount Theatre, New York City; M. Boyer, Maintenance Department, Home Office; Benjamin Bushey, Maintenance Department, Home Office; Joseph A. Campion, Scranton, Pa.

A. J. Cooper, Scranton, Pa.; George Daransoll, Scranton, Pa.; Lathrop D. Flintom, Rialto Theatre, New York City; Tom D. Fortenberry, Capitol Theatre, Monroe, La.; Robert Fulton, Omaha, Neb.; Arthur Goldstein, Washington St. Olympia Theatre, Boston.

Gerard Govan, Egyptian Theatre, Brighton, Mass.; J. C. Greenfield, Chicago; Louis W. Grimm, Scranton; Gilbert L. Higgins, Dallas, Tex.; Fred Jablons, Scranton; Robert V. Jackson, Salt Lake City; Ralph T. Kemper, Salt Lake City; Williston W. Klugh, Rex Theatre, Columbia, S. C.

Lawrence Lasky, Strand Theatre, Holyoke, Mass.; Joseph Lourie, Warren St. Theatre, Roxbury, Mass.; Bernard Lubber, Advertising Department, Home Office; Lafayette Moore, Jacksonville, Fla.; Howard L. Morris, Keith's Georgia Theatre, Atlanta.

E. E. Parrish, Riviera Theatre, Knoxville, Tenn.; F. J. Patterson, Queen Theatre, Austin, Texas; Albert J. Pirie, Alabama Theatre, Birmingham; Arthur L. Rohmer, Accounting Department, Home Office; James R. Resley, Imperial Theatre, Asheville, N. C.

Theodore L. Smalley, Boston; Walter Van Camp, Century Theatre, Minneapolis; J. E. Travis, Tivoli Theatre, Chattanooga, Tenn.; Thomas F. Wall, Boston; Benjamin Zimmerman, Strand Theatre, Lowell, Mass.

Date of the next session of the Managers' School has not been determined, Mr. Barry said.

Division Directors are being asked to carefully study the records of managers and assistant managers so that those men whose record with the company is outstanding can be given first con-

sideration for any special training on which the company will decide. This special training will be limited entirely to men now in the employ of the company. This policy will be emphasized to furnish further incentive to younger managers and assistant managers.

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Overture—Panamericana
A Romantic Short
"How I Wish I Could Sing A Love Song"
(interpolates such love songs as "Dream
Lover," "My Love Parade," "Love Nest")
PAUL SMALL, Tenor
A Melodic Scenic
(a) Habanera from Carmen,
BARBARA MAUREL, Contralto
(b) Toreador at Andalouse
The Musical Newsreel
Organ Solo—"Kiss Waltz" FESSE CRAWFORD
Broadway Hits and Latest Popular Melodies
"Monte Carlo" Medley. . . . ORCHESTRA
Presentation: "The Sea God"
Final—Paraguantiana

WARRANT FOR ARREST OF EDITORS' ATTENTION!

"bible" of American newspapermen. Editor & Publisher occupies the same influential position with respect to journalism that *Variety* holds in show business. Read the story about this recognition of Public policy in the adjoining column.

THIS ISSUE: { AUTUMN BUSINESS REVIVAL PREDICTED BY ADVERTISERS
SEVENTH ANNUAL DIRECTORY OF NEWSPAPER FEATURES

THE FOURTH ESTATE
*Let it be impressed upon your Minds, let it be instilled into your Children, that the LIBERTY of the PRESS is the Palladium of all the Civil, Political and Religious Rights of Freemen.—JUNIOUS. Congress shall make no law * * * abridging the FREEDOM of SPEECH or of the PRESS; or the right of the people PEACEABLY to ASSEMBLE * * *—First Amendment United States Constitution, December 15, 1791.*

N.Y., AUGUST 30, 1930

WARNING that the Publick Theaters Corporation would tolerate no attempts by managers of its 1,600 houses to force newspapers to print publicity broadcast to the theaters of its circuit this week through its house organ, *Publick Opinion*.

[illegible]

marks about publicity he said: "How-
ever under no circumstances may any-
one connected with Public use be in
connection. If that is ever attempted, the
person who does it may consider that
action transferred after automatic accep-
tance of his resignation."

Austin Kough, director of Public
Legal department, told managers of
harmful remarks and the intentions of
harmfulizing with the intentions of
circuit was not to be interpreted as
being the publishing of legitimate news
Concluding he said:

"Theatre news published by newspa-
pers convicted of the reader interest of
convinced news, is grudgingly
Space judiciously and grudgingly
or obtained by trickery is worthless
or obtained rightfully should place full

Serkowich does not see any possibility on theater men for the national battles between amusement and publishers over the question of advertising. "Newspapers everywhere adhere to amusement rates, often higher than national rates, for local rates, because in former amusement industry expected a certain amount of business in addition to paid advertising," he said.

It was this situation that faced him when he became editor in the days of the Greater operation, an attack on the Public which would probably be effective, but with the help of the work of the fake stories were spread. The signature of the President of Paramount was the Public T. Serkovich made a clear policy. The page from carrying the slogan "All Fakes" were sent to all and circuit executives. The managers were to transfer the page and make order that they which

"Our policy with the for our statements in columns so that the the responsibility behind If anything connected is considered to be ne

we will gladly tell them the facts, honestly and as completely as is within our power. No Public employee will ever mislead, because he knows he can gain nothing from his employers by so doing, but instead will doubtless be forced to

the banning of all salacious, the first of
it was, says Serkowich says, the efforts to
the major circuits to make the efforts to
start that Will Hays organization in that
direction. But the thing which was
Serkowich most the had come to abhor
was a newspaper career in that. That was
during his publishers into accepting
the coercion of publishers under great of curtail-
editorial matter under advertising, which was
or removing advertising, which was
regarded as a natural outcome of the
relations between amusements and the press
as evidenced by an issue of "Public Opinion"
states. Not to devote some space to this policy.
failed to devote some space to this policy.
Coercion once taboored, Serkowich says to a point
where to educate managers to the point
where they would approach editors with the
requests for publicity solely on the

He has cited the results which giving more editorial space to radio and the quick withdrawal of several New York radio news programs is suggesting to management.

to see their postmasters' names on the motion picture screen. "The *Journal of Liberty* and other liberal magazines come in at their circulation out-of-town papers have checked out-of-town checking in their means," says the *Journal*. "The suggested, have cut into local motion pictures in furthering circulation. In emphasis on the fact that newspapers find circulation news a boon in circulation. The news has reproduced in *Public's* full page dwelling on its position. "Theater and motion picture news circulation gains have attended," says Serkovich, "are looking for the 'Should advertising rates move?' correspondingly, theatres care not object, to them as fans circulation among movie fans costs."

Department store gown tie-up on Norma Shearer in "Let Us Be Gay" netted Manager Carlos Frias of the Ellanay, El Paso, a 22 in. co-op ad. Store featured a duplicate of a gown worn by Miss Shearer in the picture.

Front page publicity is valuable. Bunny Bryan, district advertising director, and Bob Jonnasson, manager of the Mayfair theatre in Asbury Park, landed this one by calling the attention of the editor of the Evening Press to the fact that they had been unable to find any children born on August 5 in 1928, 1929 or 1930. They located several after the story appeared.

**Theater Manager Unable to
Find Aug. 5 Birthdays
In 1928-29-30.**

Mr. Jonnason is righteously indignant at the winged creature. He had planned to give to all the celebrants of a birthday on Aug. 5 a savings account of \$5 in the Seacoast Trust company. This was to celebrate the anniversary of the theater. But believe it or not there has not been a child claiming the \$5 as its birth right has shown up. Mr. Jonnason has searched Asbury Park but has found no child that was born on Aug. 5, 1922, 1929 or 1930.

C. OF C. PAYS FOR BOOSTER TRAILER

Following up on the success of booster trailers in Chicago and Chelsea, Mass., as described in Public Opinion, Manager C. T. Perrin of the Paramount, Cheyenne, Wyoming, induced his Chamber of Commerce to pay for a similar series.

Membership cards containing ten squares are distributed to the youngsters. These squares are punched every time a child attends the theatre. At the eleventh visit, the youngster is admitted free. Child patronage has increased since inception of this idea.

A giant book placed upon a truck, promoted from local Mack agency, was an effective ballyhoo for "All Quiet" at the Tampa Theatre. A bugler sounded his instrument, at intervals. Manager Paul Short invited battalion of local national guard on second night of run, when they exhibited various drills upon the stage.

Each of the series starts with "Something to Smile About," then relates various facts about Cheyenne's prosperity. Chamber

of Commerce pays the cost of making the trailers, but does not appear otherwise, letting the theatre get the credit. Angle is that visitors to the city are almost sure to enter the town's finest theatre, and that residents themselves need a little injection of optimism.

J. D. Redmond, formerly manager of the Olympia, Lynn, Mass., again assumed management of that house, with its re-opening on August 31st.

Manager M. Rosenthal secured the services of an artist to paint sketches in the lobby to advertise "All Quiet" playing at the Lyceum, Duluth, Minn.

The artist appeared in the lobby during peak hours, one week in advance of playdate, painting sketches of scenes from the picture. A card alongside of easel bore appropriate copy.

Huge Drum Exploits Paul Whiteman Picture

In playing "The King of Jazz," Manager Wilfred Burns of the Princess, Joliet, Ill., borrowed a very large bass drum (10 feet in diameter) from the Joliet High School and used it for a street ballyhoo. The ballyhoo was mounted on a specially constructed bicycle and was wheeled about the city.

SELLING "WHAT A WIDOW!"

by **BRUCE GALLUP**
Advertising Manager, United Artists Pictures
(Not For Publication)

It is a new, refreshing, piquant and fascinating Gloria Swanson that romps joyously through the gayest comedy in years, "What A Widow!" It is the Swanson of "Manhandled" and "Coast of Polly" rolled into one. The Swanson that never fails to click at the box-office.

Never has this scintillating star had a role to equal the one she plays in this delightful comedy romance of a venturesome female of wealth who suddenly finds the rainbow trail ahead. It is a modern story of a woman foot loose and fancy free who has a mad hankering to go places and do things, and cut loose generally, carrying on four flirtations at the same time, evading playful husbands and love experts until even gay Paree is forced to stop short for want of breath. It is just the kind of characterization that fits Miss Swanson like a glove.

The cast is the very essence of comedy delineation that augments the humorous incidents in this production. Lew Cody, as the gin turned Romeo, and Margaret Livingston as the very much married and very much exasperated wife of the frolicsome Cody, offer the perfect ingredients that make up this cocktail of laughs. Allan Dwan directed.

"What a Widow!" is a veritable treasure chest of exploitation ideas. Fashions! Exclusive French designs! Everything from lounging robes to evening wraps! What a chance for a style show! This production comes to you at a time when fashions are the predominating thought in the minds of the public. Winter and Fall feminine wearing apparel is now being featured in all of the most important department stores and modiste shops. Your women patrons are style-minded and they will thrill at these swanky and most original models Miss Swanson has ever worn.

A photoplay book edition published by Grosset and Dunlap and three irresistible song hits sung by Miss Swanson and written especially for her by Vincent Youmans, have been prepared to help you advertise this production. The songs are available in sheet music form on Victor Records. There are many other smashing business getting ideas listed in the press book.

Modern in theme, futuristic in setting, ultra smart in story, "What a Widow!" gives you everything to please a whirling, mirthful, thrill-seeking public. It offers you a new, more bewitching, more fascinating Gloria Swanson than you have ever seen before. It is a production just made for the box office and will follow through on every knock-out exploitation punch to the complete satisfaction of your patrons.

PHILCO HOT IN HOUSTON

Regardless of whether a national tie-up is pending on a Paramount picture, the Philco radio dealers in Houston are always ready for tie-ups with the Public theatres there, urged on by the big results obtained by them and the Metropolitan theatre on former tie-ups, according to Bob Kelley, director of publicity.

Last week, the 'Met' felt that, because there would be almost a month before the next Paramount-Philco tie-up, something special should be worked up. Jimmy Ellard, the master of ceremonies, was photographed beside one of the new model Philcos. A letter from Jimmy to E. L. Crumpacker, local distributor, gave sales points on Philco, and the full page ad resulting gave plenty of sales to Jimmy and the Metropolitan theatre, without any cost except the making of the photograph.

DENVER ENJOYS PARAMOUNT OPENING

The splendid new Paramount theatre in Denver was opened on August 29th with a celebration that attracted attention throughout the state of Colorado. The new house, situated across the street from the Denver theatre, has 2,200 seats and is operating under a straight sound policy.

Governor Adams issued a proclamation that "Progress is Paramount in Colorado" and most of the opening campaign was hinged on this fact. The theatre was opened 48 hours ahead of the scheduled time. George S. Baker is the manager, assisted by E. A. Patchen.

Newspaper front pages all over the state heralded the Paramount opening and railroads were persuaded to give excursion rates, less than one cent a mile, the lowest since the war. Posters were used in the stations of all railroads entering Denver.

Several stunts were used to exploit the new theatre. A diamond ring was awarded for the best review of the inaugural week program. Ten thousand envelopes were distributed, containing institutional and opening copy. New pennies were glued to the envelopes, which carried the caption "A penny for your time."

The opening itself was a gala event. Political, social and business leaders attended and were announced over the radio as they arrived. Searchlights with 35-mile beams swept the sky as airplanes circled over the theatre and fired bombs in salute. The street was roped off by police, so great was the crowd.

Louis J. Finske, division manager, supervised the opening campaign, which was planned and executed by Moe Kallis, district advertising manager, Manager Baker, and Lou Goldberg, of the Home Office Publicity Department.

SELLING "THE SEA GOD"

By **RUSSELL HOLMAN**
Advertising Manager, Paramount Pictures
(Not For Publication)

This show is a challenge to showmanship brains. You'll profit at your box office in proportion to the amount of smartness and work you put into selling the picture.

What I mean is, here is a good picture of a very unusual type. It fairly cries for handling in a different and sensational way. Go after it on that basis and it will get the money. Stuff it out with routine stuff and it probably will not be more than ordinary.

Consider the elements:

1. Richard Arlen, Fay Wray, Eugene Pallette in the cast. Direction by George Abbott, who made "Manslaughter" and other big ones.

2. An action melodrama of the South Seas. The climax of a pearl diver (Arlen) in his diving suit at the bottom of the ocean while his ship is attacked and burned by native cannibals and his girl (Wray) stolen. Arlen, grasping the situation as a couple of dead men shoot past him in the water, cuts his air line, walks to the nearby shore. In his diving outfit he is a monster rising from the deep to the horror-stricken cannibals. They hail him as god. He rescues Wray, destined as bride of the black chief. Escaping from his suffocating confinement, he battles natives and white villains to victory.

3. The first motion pictures shot at the bottom of the ocean in sound. You actually hear the gurgles as Arlen dives to the sea floor and hear him move about among the strange marine growth and fish.

4. It satisfies the present vague for outdoor action pictures. There's hardly an interior or a static moment in the whole show.

5. It shuts up the folks who have been yelling that talking pictures are all alike, that nothing new and different is ever shown.

Copy suggestions:

Here's the Newness! Here's the Startling Novelty! Here's the Most Sensational Action Thriller of the Year!..... Trapped at the bottom of the sea! Locked in a diving suit that had become more menace than salvation. Fierce savages slashing his air lines, burning and killing his men, holding his sweetheart a prisoner. What does Dick Arlen, reckless adventurer of the South Seas, do? The eyes and ears will hardly believe it!

TWO AGAINST THE DEVIL! This warm-blooded girl and boy. Marooned on a tropical paradise that had turned suddenly into a menacing hell. Beset by savages, white and black. Scorched by a blazing sun and parched tongues. Yet they can love and make their strange, gallant blood-tingling fight for life shoulder to shoulder. Love with them! Fight with them! Richard Arlen and Fay Wray. In the most sensational picture of the year—"The Sea God."

See the boat race for fortune and a girl. See the stirring rescue of the millionaire castaway in mid-ocean. Walk on the bottom of the sea and pick up pearls. Fight man-eating savages. See a deep sea diver worshipped as a god and rescue his sweetheart, held by a South Sea chieftain as his bride. See and HEAR more strange adventures and flaming romance than you've experienced in the last fifty motion pictures you've attended!

Note: The story is by John Russell, who wrote "Beau Geste," "The Pagan" and other hits in their film adaptation.

SELLING AN EXTRA ATTRACTION

Irving Grossman, publicity director for the Paramount theatre in Des Moines, planned a special publicity campaign to get maximum benefits from the personal appearance of Esther Ralston, screen star. Results of his efforts to sell Miss Ralston as an extra attraction are shown below. Special interviews, with pictures and news stories, and tie-ups with shoe stores and other merchants, brought attention of newspaper readers to the presence of Miss Ralston in the Iowa capital.

Special interviews, with pictures and news stories, and tie-ups with shoe stores and other merchants, brought attention of newspaper readers to the presence of Miss Ralston in the Iowa capital.

RADIO'S NEWEST MIRACLE

PHILCO
TONE-CONTROL

ROCHELLE—Master of Music at the Metropolitan Theatre Entertains the New PHILCO RADIO With Tone Control.

Read in the Own Words the Importance of the PHILCO Tone Control.

Philco tone control is a new and revolutionary feature which gives you the perfect balance of tone in every program. It is the only tone control that is built into the radio itself. It is the only tone control that is built into the radio itself. It is the only tone control that is built into the radio itself.

PHILCO

See One of the Following PHILCO Dealers Today—A New PHILCO May Be Purchased on Installment!

FINGER

Hutchinson

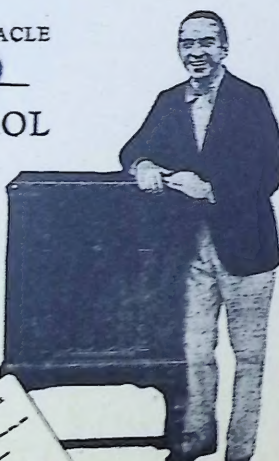
PARKER

B.J. STILL

Kidd-Russ Company

WHOLESALE DISTRIBUTORS—CHICAGO, ILL.

1011 CAMDEN



FIRST SHOTS OF HURRICANE IN PAR. NEWS

First motion pictures of the disastrous Santo Domingo hurricane reached New York on Monday morning, September 8th, and were flashed on Broadway screens a few hours later by Paramount Sound News.

Extraordinary effort was required of the Paramount cameramen who made this scoop possible. C. D. Beeland flew from Atlanta to Jacksonville, where, missing the Havana Special to Miami, he was forced to drive all night, only to have his departure on a Pan-American passenger plane to Haiti delayed until the storm cleared.

In the meantime, Douglas Dupont and Harold Tannenbaum started from New York for Miami, where they chartered a special plane, the first to fly to the stricken area after the storm. They arrived Saturday afternoon, as did Beeland, who flew overland 100 miles from Port au Prince, Haiti, to finish his dash. Shots made in the few remaining hours of daylight were taken to Miami on Sunday morning by Beeland, in the chartered plane, and rushed by airmail from Miami to New York. Dupont and Tannenbaum remained in Santo Domingo to "mop up" any additional pictorial features that developments in the hurricane district might offer.

Back in New York on Tuesday, Beeland, interviewed for the New York Sun, furnished material for a front-page story on the disaster. Paramount Sound News, in the story, received credit for the first newsreel shots from the stricken island.

Picture Exploited By Altered Traffic Signs

A great bit of showmanship was displayed by Assistant Manager Francis S. Falkenburg when "Raffles" played at the Olympia, Miami, Fla. He sold the Chief of Police on the idea of changing copy on the traffic signs to plug that picture. The signs were altered to read: "Park here 30 minutes only—it takes 2 hours to see 'Raffles' at the Olympia."

Publix Helps Red Cross With Utah Flood Relief

Major portion of the funds raised in Salt Lake City and Ogden, Utah, for Utah Flood Relief were procured through benefit shows in Publix Theatres of the two cities. Harry David, Division Manager, and Fred E. Hamlin, Division Publicity Director, extended full cooperation to the Red Cross.

USES ROPE ARTIST

A young rope whirling artist was engaged by John P. Read, manager of the Rialto theatre in Colorado Springs, as ballyhoo and lobby attraction for the showing of "Way Out West."

Look This Over!

Smaller theatres were not prevented from climbing aboard the Publix New Season bandwagon. Here's the flash front of the Plaza, Paris, Texas, on its Gala Inauguration Show—both inexpensive and effective. A. I. Norman is manager.



SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

General Director, Short Subject Department

PARAMOUNT

"NEW RHYTHM," Havana Casino Orchestra, (9 min.) Synopsis: Title is derived from the peculiar rhythm and rhythmic effects of the latest fad of New York; the "Rumba" type Cuban music. Scene opens with three natives playing curious instruments in their native setting. As they play it dissolves into modern cabaret setting with the three natives, now dressed modernly still playing the instruments but supported by a Cuban band. Several numbers are done, one of them is sung by one of the members of the band in his native tongue. At close it dissolves back to original shot at opening.

Criticism: Novelty band act, excellently done. Subject received excellent audience reaction at the Rivoli Theatre, New York.

Booking-Routining: This should be regarded as a novelty subject rather than a band act and should be booked accordingly. Do not use with features having tropical locale such as "LET'S GO NATIVE," "THE SEA BAT," etcetera. Suggest it be used as number two on three-act front show preceding it with a dialogue act and following it with two-reel comedy if time permits. If not follow with one reel fast comedy subject. Keep away from organ solos.

Exploitation: In New York City, this band and type music is the latest craze. The Havana Casino Orchestra has been used to advantage at the Palace Theatre, New York and regularly play at the Central Park Casino, New York's swankiest cafe. They have played the N. B. C. network and have made Victor records.

"INTRODUCTION OF MRS. GIBBS," with Lulu McConnell, (10 min.) Synopsis: The scene is the drawing room of the socially elect Mrs. Partridge. Lulu's daughter and Mrs. Partridge, whose son she is to marry, are expecting Lulu who flounces in. Depicting a theatrical boarding-house-keeper, Lulu's comedy depends for the most part on shaking hands with the butler, kidding him about his short silk pants, dunking her bread in her tea, and slapping her hostess on the back. With it all she maintains a never-ending torrent of rapid-fire talk. When the champagne is brought to drink a toast to the betrothal, Lulu drinks more than her share and proceeds to go into a crying jag. Told that she had better lie down she rises indignantly, takes the bottle, and with her arm about the butler to whom she has taken a fancy, staggers out.

Criticism: Typical McConnell type of comedy. Fast and funny. **Booking-Routining:** Suggest it not be used with any feature in which love interest is between poor girl and rich boy (or vice versa) and where there is parental objection to the union. (Example: "Holiday," "Blushing Brides," etcetera). Otherwise will prove ideal short where fast talking farce is needed. In routining would play well after news-reel with musical flash act following.

Exploitation: Suggest Lulu McConnell's name be used account her previous shorts and her vaudeville following.

"STRIKE UP THE BAND," Screen Song, (6 min.) Synopsis: The song used in this one is not, perhaps, quite as well known as those that have gone before. It has to do with sailors and so the action of the cartoon is laid aboard ship. Two sailor characters are used and their marching about the deck etcetera, provide most of the first part of the subject. They go to dinner and one of the biscuits becomes the bouncing ball.

Criticism: Maintains the standard of these comedies.

Booking-Routining: Can be used anywhere cartoon subject is desired. Would suggest, however, it not be used with feature using sea story. There have been a number of cartoons recently using ship scenes. Use care not to book them too closely together.

Exploitation: Title lends itself well for many uses. Plug the trademark "Paramount Screen Song."

METRO

"THE KING" with Harry Langdon, (15 min.) Synopsis: Langdon as a philandering king bullied by his wife. He flirts with the court beauties until she chains him to her wrist and they retire to their twin beds. He gets free and accidentally is mixed up with the Chancellor's pretty blonde wife. From there on it goes slapstick. Fade-out punch comes when wife pleads with Harry not to go out and knocks him cold with a mallet to make sure that he won't.

Criticism: Idea is good and production okay but comedy not well sustained. Subject little lacking in speed and punch.

Booking-Routining: Should be booked with strong bill. Keep away from costume features and slow subjects. Good for middle position of three-act front show followed by a one-reel musical flash act and then the feature.

Exploitation: Use Langdon's name if it means anything locally but avoid over-selling the subject.

WARNER BROTHERS

"EVOLUTION," (9 min.) Synopsis: Depicting the progress the movies have made since their humble beginning. Subject originally made as dedication for opening of Warner Brothers Hollywood Theatre, New York. A compilation of old shorts included "The Kiss" (1895), "The Straphanger's Complaint," "Great Train Robbery," the first super-special, first thriller, first slapstick comedy, etc. From there on it turns plug for Warner Brothers, picturizing their progress with shots from "My Four Years in Germany," "Lady Windermere's Fan," "Don Juan," "Lights of New York," "On With the Show," and "The Singing Fool." Amusing remarks of Leo Donnelly (off stage) furnishes the talk.

Criticism: Despite the evident Warner Brothers plug the subject is highly interesting.

Booking-Routining: Can be played with anything except possibly feature starring Barrymore or Jolson as they are both in the subject. In routining should be played after newsreel as novelty subject.

Exploitation: Interest is being shown in old movie scenes. If mentioned in copy suggest line such as "Evolution" "the progress of the Moving Picture from the Penny Arcade to the Talking Picture of today."

PATHE

"GIVE ME ACTION," with Harry Holman, Marcia Manning, John Hyams, (18 min.) Story: Holman as a successful business man learns of his secretary's impending marriage. He attempts to persuade her not to sacrifice her career by marrying and paints a verbal picture of how disappointing "love in a flat" can be. The building elevator-man enters to pay a wager, made by the two men thirty years ago when they both graduated from college in the same class, that one of them would be a success and the other a failure. When Holman discovers that the poorer man has a happy home and a medal-decorated son, and moreover that he married his own boyhood sweetheart, he rescinds his advice to the girl and says it with checks to both of them. Tag line is gagged up for fade-out laugh.

Criticism: Holman carries most of the comedy and makes the subject amusing.

Booking-Routining: Can be used to advantage with musical comedy type features, however avoid playing with "QUEEN HIGH" or any subject using many office sequences. Suggest it be routined ahead of feature with cartoon inserted between them.

Exploitation: Harry Holman has been doing various types of "office" acts in vaudeville for years. He is fairly well known in the larger vaudeville centers.

"THE BEAUTIES," with Ruth Hiatt, Dick Stuart, Charles Kaley, (20 min.) Story: A miniature musical comedy containing a bit of a plot, two fairly good numbers, a chorus of girls and one or two laughs. Scene is an artist's studio. The story centers around the artist who is preparing to do a group painting. His friend has rounded up girls from every nation and brings them to the studio. One of the girl's sweethearts appears vowing revenge and a representative from a rival studio attempts to steal the sketch. Both of them are dealt with, however, and subject ends with a finale (musical-comedy style) with the artist and his pretty assistant in a clinch.

Criticism: Better than the average of this type.

Booking-Routining: Can be used to advantage where time permits only one short besides the News. Do not use with musical comedy type feature. Routine immediately preceding feature.

Exploitation: If subject used in copy mention as a miniature musical comedy.

"I'LL TAKE THAT ONE," All English, (13 min.) Story: The purchase of a new car provides the idea for this one. A husband and wife with their two youngsters call at the automobile salesmen and inspect the cars. The children get into all kinds of mischief and the couple engage in some humorous arguments. Starting with a Rolls-Royce they end up with a baby Austin and after climbing in they start the motor. What happens after that is fast and furious with the entire establishment getting wrecked.

Criticism: Dialogue is typically English but is paced at a good speed. Subject should hold interest and prove amusing.

Booking-Routining: Can be used with almost any type feature. Excellent if a bit of high class slapstick is desired. Routine just ahead of feature. Other shorts should be musical or cartoon.

Exploitation: Title might be mentioned.

EDUCATIONAL

"AVERAGE HUSBAND," with Natalie Moorhead, Albert Conti, Andy Clyde, Pat O'Malley, (Mack Sennett), (18 min.) Story: A "class" short, remarkable for its cast and intelligent direction. Story is based on the age old domestic triangle with Moorhead the wife, longing for romance; O'Malley the husband, an average man; Conti, the sophisticated Continental friend, and Clyde, the husband's friend and companion. The wife, basking in the admiration of the sophisticated visitor grows impatient with her husband's pranks sense of humor and his "vulgar clowning." She goes out for the evening with Conti, but the husband does her one better and he and Clyde go out with two flappers. They meet in the same cafe, have a scene, and when O'Malley returns home he packs to leave. This brings friend wife to her senses, the result being a happy ending. The laughs in the subject are brought about by characterization and by the husband's antics.

Criticism: A light comedy with plenty of plot and capable of standing on its own. Few "belly laughs" but excellent entertainment. Will be liked better in the "A" houses than elsewhere.

Booking-Routining: This one should be used with light comedy features. Do not use as comedy relief on a strictly dramatic program. Avoid playing with features containing a domestic (triangle) plot. Routine ahead of feature, but if possible, insert a cartoon between them.

Exploitation: The subject deserves generous mention. The cast contains names enough to hold up a feature, and the names should be utilized. Mack Sennett's name is always valuable.

"HIS ERROR," with T. Roy Barnes, Monty Collins, Virginia Sale, (19 min.) Story: The first of the new series of Mermal Comedies. The brokerage firm of Barnes and Collins becomes bankrupt and so the boys give up their office and taking the latter's car which contains seven gallons of gas, they drive as far as the gas permits. This lands them in a one-horse town where the boys meet a rich old maid and her charming niece. Barnes tries to maneuver a wedding between his partner and the old maid, keeping the pretty girl for himself, but complications turn up and instead he is married to the spinster with Collins getting the younger one. To make matters worse he discovers after the ceremony that the older woman has turned everything over to the niece. In the excitement the building, the only property the old maid had kept, burns up and he is left with a wife on his hands.

Criticism: Mildly amusing. Production okay.

Booking-Routining: Balance of program should be fairly strong and should contain good fast musical act or sure fire cartoon. Suggest using subject with a semi-comedy feature. Routine as No. 1-News, No. 2-His Error, No. 3-Fast musical act or cartoon, No. 4-Feature.

Exploitation: The featured players are well enough known to mention. Virginia Sale is the sister of Chic Sale, author of "THE SPECIALIST."

YOUR EDITOR IS PUT "ON THE SPOT!"

BENJ. H. SERKOWICH NABBED AS FAT BURNT OFFERING TO 'KNOW YOUR ORGANIZATION'

Profiting by the absence of Benjamin Harrison Serkowich, now in active pursuit of the festive divot and elusive trout, the editorial buzzards who comprise the staff of Publix Opinion have impaled him here on the fiery altar of publicity for your observation and benefit. He hates publicity for himself and loves it for everybody else, so in order to show him up as he shows up others, we shall present him here as a burnt offering to "Know Your Organization." The word 'burnt' was used advisedly because when he sees this he'll burn plenty.

Writing about the boss behind his back, particularly in the pages of his own publication, is decidedly a hazardous undertaking. Indeed, a new staff may cavort in the editorial sanctum of Publix Opinion when the Serkowich pursuit of trout and divots is over. To arm ourselves against that impending danger, we have prepared what we believe is a holeproof and unanswerable argument in our defense. Briefly, that argument is as follows:

Mr. Katz has commanded everyone in Publix to "Know Your Organization." No one can deny that an official weekly publication of the company is one of the best means of putting that dictum into effect. Nor can anyone deny the important bearing which a complete familiarity with the man behind a publication has upon the confidence and interest of its readers.

For that season, we believe that the readers of Publix Opinion—the official service station, first aid depot and liaison medium of all Publix, would derive more benefit from the publication if they knew to just what extent its editor was both able and willing to provide that help and information which it is the mission of Publix Opinion to disseminate.

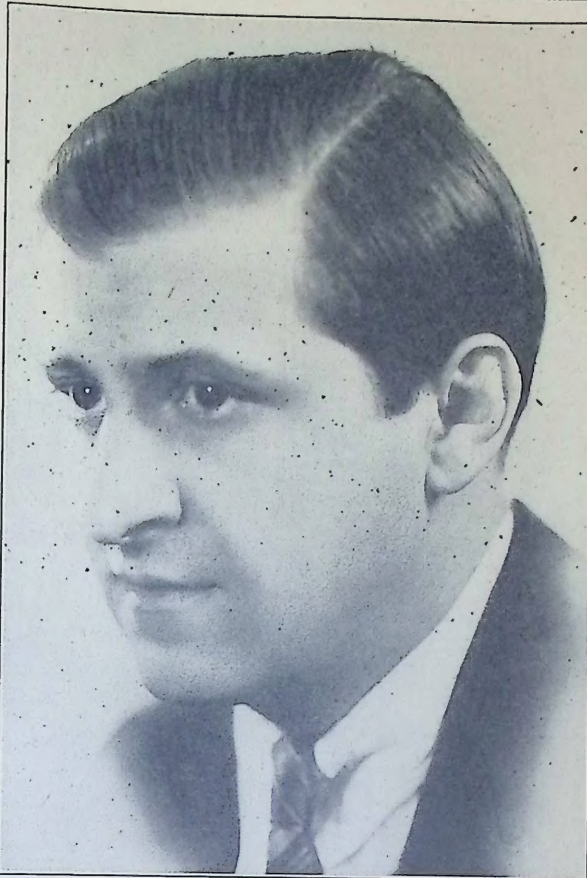
January 6th has always been a momentous day in history. Theodore Roosevelt died on that day. It was on the same date that the United States Marines invaded Nicaragua. On January 6th, 1911, the world was startled by the news that a president of Mexico, one Diaz, being in the full possession of his wits, senses and a whole skin, had resigned—the first and last president of that country to beat his well wishers to the draw. These more or less consequential events are shadowed in to oblivion by another January 6th in the early years of the gay nineties, when shepherds, peacefully grazing their tranquil flocks on the grassy Illinois prairies, beheld three stars in direct alignment, just as they appear on a Hennessey label, shining over the little town of Peoria. It was the nativity of Benjamin Harrison Serkowich.

Legendarily Speaking

As in the case of most great men, a number of legends have grown up around his birth. According to an alleged eye-witness, when the doctor first slapped the pink posterior of the newly born to start the lungs in action, on-lookers were startled by a heavy bass voice emanating from the mouth of the sucking, which called for "A drink! A drink!"—the first manifestation of this miracle since the days of Gargantua. Some say that several seconds after his birth, the terrible infant began to wave his feet and hands about furiously, twisting his swaddling clothes into such a Gordian knot that it took the doctor, nurse, family, relatives and neighbors fully three hours to extricate him from it. These people

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



BENJAMIN H. SERKOWICH
Editor of Publix Opinion

Apology must be made for the length of this biography. It is perfectly natural that the staff writers of Publix Opinion should take this opportunity, during the absence of their managing editor, to spread themselves.

But the story of "Serk" is colorful, entertaining and (though humorously superlative in spots) true. It makes good reading.

Incidentally it'll show you there are some darned good writers on the sheet exclusive of "Serk" himself.

—A. M. Botsford

saw in this incident an early pre-dilection for tie-ups.

This biography, however, is concerned with facts and not legend. About the only ascertained fact that can be gleaned from an exhaustive but secretive study of early Serkowichania is that Benjamin Harrison was definitely chosen as his Christian name, not because there had been a president of that name, but because it was the first name that came to the paternal mind after his mother had stubbornly refused to defame the then hostile Apache, Geronimo, by perpetuating that bloodthirsty red-skin's memory via the last-born Serkowich. The elder Serkowich, it appears, had been a pioneer of Texas and Indian Territory before he moved back to the effete east, as Peoria, Ill., was then regarded in Lawton, Okla. The Serkowich male parent still retained fond memories of early frontier days. He bowed, however, to the wishes of his wife, and Benjamin Harrison stuck.

Scholarly Career

Being too young to have any say in the matter, young Serkowich was sent to school. His record there, we regret to say, was not very distinguished. As a matter of fact he left high school in the spring of 1911, just one month before he was to be graduated, at the request of the principal, who caught him cursing the eight ball in a pool parlor. History does not present a reason for the principal's presence in the pool parlor.

What he failed to learn in classrooms, however, he more than made up by accumulating a rich store of learning outside. He learned about love, life, laughter, tears, tragedy and the delectable tang of a hamburger sandwich flooded with ketchup as office boy and cub reporter in the editorial rooms of Peoria newspapers, after school hours. When the great pool debacle brought his scholastic career to an abrupt close, he had already worked himself up to the sporting editorship of the paper at the munificent salary of \$9 per at the munificent salary of \$9 a week. The late George Fitch, humorist, was one of his early bosses.

With added time on his hands as a result of his "graduation" from school, young Serkowich augmented his 1911 income by writing ads and "news" about Felix Greenberg's Grand Lyceum Theatre and Texas Barle's Diamond Store, in Peoria. This netted him an additional \$10 a week. A front being indispensable in the

colorful fraternity among which he moved, Serkowich, on Mr. Greenberg's advice, invested the first ten dollars in fake diamonds, whose doubtful purity was more than offset by their enormous size. Aided by this flash, he was able to merge all the theatres in town into a similar working arrangement, with the result that five movie houses were soon paying him a grand cash total of \$55 per week. This brought his income up to \$64 a week.

Woman in the Case

And then the serpent crept into his Paradise. Working beside him in the newspaper office was a pretty girl reporter with exquisite ankles, to whom Serkowich, being then at the age of indiscretion, was foolish enough to boast about his suddenly acquired affluence. The inevitable happened. In two weeks, the young Delilah had all the fake diamonds and the genuine, paying jobs, except the sports desk, and our denuded Samson was again earning \$9 a week. He began to learn about dames, though, then and there.

Having partaken of the fruit from the Tree of Knowledge, his eyes opened, and, upon looking about, he decided that Peoria was no place for a man of his talents. Chicago, the Big City, beckoned, and aged 16, he answered its call. He didn't find out until he got there that the same beckoning act was going on in the minds of every newspaperman west of Chicago, and that there were twenty men for every job there. He did get a job, but soon trekked west in search of a better one.

Then followed a journalistic

pilgrimage which took in nearly every town of any size in the entire country. He worked on every kind of a newspaper that can be found in these United States, and in every possible capacity, including reporter, rewrite man, copy reader, editor, circulation manager, advertising salesman and manager, publisher, and the Boss' Alibi. The nimble Serkowich brain, unflagging energy, keen penetration and almost demonic ingenuity which has now become a byword wherever newspaper or publicity men meet, was even then very much in evidence.

He wheedled, promoted, bass voiced, begged, created and demanded his news from cardinals, presidents, governors, Buffalo Bills, William Jennings Bryans and lesser fry, while other reporters, between long and fruitful draughts of Bourbon, phoned their editors that these personages couldn't be reached.

Many of the honors that a newspaperman cherishes fell unsolicited into the restless lap of Serkowich. He possesses personal commendations from William Randolph Hearst, Theodore Roosevelt, Bryan, and scores of other notables. Many of his stories on the Chicago American and other publications are still being pointed out to eager-eyed youngsters as a model of how a story should be obtained and written. On several occasions he successfully held full control of newspapers whose staff he had, a short time previously, joined as a reporter. He gained journalistic celebrity, as flattering monetary returns as newspapers allow, extraordinary good will, and a host of friends everywhere. In New York, of the top third of

newspaperdom, nearly all know and like "Serk" and want him to "come back."

Valuable as these things are, he gained something which is infinitely more precious—an accurate and intimate knowledge of the human being, singly and collectively, in relation to every possible phase of a many sided and constantly changing existence.

In the wake of raiding or rescuing policemen, among politicians or statesmen, across the chipped and cigarette-burned press tables at spectacles or court rooms, or from behind the focal point of an editors desk, where the entire life of a community merges and becomes translated into news, Serkowich encompassed the whole length and breadth of human emotions. He plumbed to its nethermost depths the joys, sorrows, temptations, unformed longings, aspirations, hates, prejudices, and the multitudinous twists and idiosyncrasies of the human species. Undoubtedly his perceptions were highly sensitized by a boundless human sympathy of which more will be said later.

Ben Hecht, Charlie MacArthur, Bart Cormack and many others of his Chicago colleagues of newspaperdom fused impressions of their newspaper days into famous novels, pictures and plays. Serkowich's destiny lead him not into the field of fiction, but into the realm of motion picture advertising, and it was here that the full force of his human knowledge struck and created as much of a sensation as the works of his friends did in their field. In selecting a sales angle on a picture, or a campaign, he can place his finger on that phase which, just as in a "hot" story, unerringly hits a responsive chord in the majority of the public and creates an irresistible desire on their part to see the picture, or follow his lead. His vast analytical training also enabled him to couch his sales angle in just the right words, phrases and paragraphs that were sure to titillate the curiosity of his readers, and make them move to his tune. His proficiency in spotting sales angles on theatre merchandise or the proper angle for presenting any commodity or movement to the public is remarkable, as everyone in Publix will gladly agree.

Victor Rosewater, owner and editor of the Omaha Bee, who gave Will Hays his first big "break" in 1912 as chairman of the national G. O. P. committee, had Serkowich then as a protégé, and still calls him the best judge of the public he ever knew. The late Russian ambassador, Henry M. Pindell, said the same when Serkowich was managing editor of his publications.

Rounded Paper Experience

The editorial end of newspaperdom was not the only field from which the wily and sagacious Serkowich was to extract power for future effort. The administrative, circulation and advertising sides of the newspaper business, with which he was so thoroughly familiar, furnished experience which was also to bear ripe fruit. Profiting by his detailed knowledge of just what transpires in any newspaper office, the daily, weekly and seasonal needs of the editor and his frame of mind during various periods of the day or night, he was later able to take or make any happening, create or locate a news angle in it, and present it in such a form and at such a time that it invariably was prominently printed. A Serkowich story rarely misses, because it is always true and always news. His familiarity with the reasons for routine of the editorial, circulation, promotion and advertising departments of newspapers later netted him thousands of inches of free space in special editions, supplements and advertising tie-ups in which the dominant message was always held by the theatre. This is particularly true in theatre

(Continued on Page Eight)

PUBLIX OPINION EDITOR FULLY EXPOSED

(Continued from Page Seven)
openings or anniversary campaigns and as a result, a "Serkowich opening" has become a by-word in show business.

During his pre-Publix, pre-war years, his contact with the big shots of the nation resuscitated a desire to complete his interrupted education. He studied nights while working on a newspaper in the daytime, and vice versa. He attended college for some time, while working, but the arrangement was difficult, because fires, politics, murders and "top-head" stories were not exactly conducive to that detached academic serenity necessary to fully savor the delights of a Pindaric ode or the mystic ecstasy of the law of logarithms. Strange as it may seem, the academic virus "took," and some years later he had to laugh off some colleges that wanted to hire him as an instructor in journalism and advertising.

Serkowich in uniform did his bit during the World War, although he says that his war experience didn't even get a laugh out of the Kaiser. Among the great ravages of that tragic war period might be listed the resultant inability of Serkowich to collect several university certificates testifying to his scholarly attainments.

Through the Mill

After the Armistice a circus had him as its advertiser for a period long enough for him to be able to distinguish between the smell of the animals and the odoriferous ethics of the management. The same for the fight racket, some Broadway shows, the Democratic Party and the G. O. P. The American Automobile Association used him to ballyhoo the board-track racing circuit for a while. For some time before the war, he was a 50-50 partner and worked in advance of the late Mortimer H. Thiese, entrepreneur of burlesque's "Wine, Women and Song." For over a year, he was the star salesman for a bank organization, a success he attributes to his quick discovery that most bankers are pawnbrokers who were graduated to spats.

An advertising agency which he started and sold, before the war, is still in existence, as are two Chicago hotels which, after the war, he helped to promote and sell. Serkowich got General Pershing, whom he knew as a captain in 1911, to give permission to use his name for one of these hotels. The other, the Claridge, was a theatrical hotel in which Serkowich couldn't live because he preferred to let the auditor remember the billing of all the guests.

The national reputation he had earned shortly after the war as a fund-raiser and executive for some of the endless national and local drives inflicted upon a long-suffering public, made him greatly in demand for a number of national and local money-raising drives, which he planned, organized and successfully executed. He also operated in 1919-20 as a managing and publicizing aide-de-camp for the late Dee Robinson, who owned a chain of theatres in southern Illinois, among the first to join with Mr. Sam Katz in making up the nucleus of Balaban & Katz Midwest Theatres. These theatres were among the first to merge with Paramount's circuit in the formation of Publix Theatres. A theatre opening he organized and executed in 1919 is still the talk of that part of Illinois.

With Balaban & Katz

The newspaper virus began bothering him again, and he returned to the Chicago American, via 18 months as managing editor and assistant publisher of two dailies in Peoria. Here, he

came in contact with Balaban & Katz, and, before long, was persuaded to join that growing young company. It was again on the fateful January 6th that he officially entered B. & K. The combined experience of many successful years in the newspaper and show business, as well as many other business ventures, had prepared a rich and fertile background for his future work, with the seeds firmly rooted to a solid foundation. At Balaban & Katz his efforts also met great success. Together with William K. Hollander and Lloyd Lewis, he helped to make the name of Balaban & Katz a glittering beacon which drew the eyes of the whole world of show business to Chicago. Oscar Doob, Bill Pine and countless other present "effectives" were discovered and persuaded by Serkowich to join Publix.

Promotion plans, copy, ads and trailers, that Serkowich wrote years ago in Chicago are still being used in Publix as well as opposition theatres. Thousands of exploitation "gags," now passed into the standard class, can definitely trace origin to his fertile mind in those early B. & K. days. He wrote many of the newspaper stories on theatre institutional matters that still pop up every once in a while in a number of towns. Many theatrical stars now swanking along Broadway might still have been moulding away in small time were it not for the magic touch of Serkowich's publicizing and exploitation genius—or ability to suppress exposure of their faults. His work reached a terrific height and tempo at the brilliant opening of the Uptown Theatre in Chicago in 1925.

This opening campaign, planned, written and executed by Serkowich, was a truly creative thing; because, like most of such works, it never dies, but remains fresh and ever useable. The opening attracted so much attention that it became a national specification, to be copied as much as possible. Almost in its entirety, it was repeated in nearly all subsequent theatre openings and even anniversaries. The stories, ads, trailers and plans in the special newspaper supplement issued on that occasion are now being used in similar supplements, except for a change in date and the name of the theatre and town.

One of the remarkable feats of that opening was the raising of \$20,000 from merchants to pay for parades, decorations, free street-corner acts, night illumination, banners, etc. This gigantic opening, created while handling the daily routine advertising for a few other B. & K. theatres, definitely marked Serkowich as a pioneer of theatrical advertising, publicity and exploitation. He was among those who hewed the way in theatre merchandising through which others now follow.

Series of Openings

The success of this opening, which not only effectively sold the Uptown Theatre to Chicago but caused it to remain sold, resulted in Serkowich opening a number of other deluxe theatres. After the opening of the Michigan in Detroit, of the Omaha Riviera (now the Paramount)—an event which still has the natives talking about it—Serkowich was sent to New York. One assignment was to blow life into Publix Opinion. He has been at it for two years.

As stated at the outset of this vacillating account, its purpose is to show the ability and willingness of Ben Serkowich to create and fulfill the duties required for success of a publication like Publix Opinion. As we have seen, he brings to his job a solid foundation of many years experience and observation in every phase of the journalistic field. He also brings a sound, practical knowledge of show business with which he has thoroughly familiarized himself in every detail.

In addition to this, he brings valuable acquaintance and experience with the world of business generally. The value of all this experience to the readers of Publix Opinion is heightened by the fact

—“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

F. F. KISLINGBURY

F. F. Kislingbury, a graduate of the Managers' Training School, second session, has spent most of his theatre career in Europe, installing Publix service in the various theatres owned by Paramount. At present, he is manager of the Melba, Dallas, Texas.



F. F. Kislingbury

After working his way through college by ushering at the Orpheum, Lincoln, Neb., Kislingbury was appointed chief usher of the service for the opening of the new Lincoln. Several months later, after rising to the position of assistant manager, he was enrolled as a student at the Managers' school. Upon graduation, he was assigned to the California Theatre as house manager. He was soon transferred back to the Home Office, where he was appointed assistant to Mr. Albert Kaufman, then head of Paramount activities in Europe. After spending 3 years in Europe, installing front house operations, and also as assistant stage producer at Le Paramount, and Conductor at the States, he returned to the States. He assumed management of the Melba in February, 1930.

BOLIVAR HYDE, JR.

Another Publix showman who has risen from the ranks, from program boy to city manager, is Bolivar Hyde, Jr., present City Manager at the Paramount, Montgomery, Ala.

Hyde worked for Vitaphone and Warner's in Charlotte, N. C., as poster and shipping clerk before entering the theatre management side as assistant director of Warner's Southern theatres. Later he accepted a job with Publix as manager of the Howell, Palatka, Fla. Other Floridian operations, in St. Petersburg, Gainesville, Daytona Beach, Lakeland and Jacksonville have also been managed by Hyde. He has also managed several theatres in Birmingham, Alabama.

B. F. Hyde, Jr.

the Howell, Palatka, Fla. Other Floridian operations, in St. Petersburg, Gainesville, Daytona Beach, Lakeland and Jacksonville have also been managed by Hyde. He has also managed several theatres in Birmingham, Alabama.

BURR CLINE

Burr Cline, manager of the State, Mankato, Minn., is a graduate of the Managers' Training School, eighth session. He entered show business in 1918 at the Ringling Theatre, Baraboo, Wisconsin.



Burr Cline

When he moved to Mankato, one year later, Cline continued his theatre career by securing a job as usher at the old Sanderson Theatre, studying projection in his spare time. Cline became quite adept in the art of projection and served as relief operator for various theatres in Mankato before being promoted to doorman at the Grand. He continued in that capacity for one year and was then promoted to the State as house manager. When Cline was graduated from the Managers' School he was assigned his present post.

A. H. VINCENT

More than 15 years spent in the mercantile industry as auditor, credit man, and general office manager has equipped A. H. Vincent, manager of the Rex, Greeley, Colorado, with a thorough understanding of the personal whims and fancies of a man. This quality has greatly aided Vincent in his many managerial duties.



A. H. Vincent

In April, 1921, Vincent entered the theatre field as auditor with the Mountain States Theatre Corp., with headquarters at the Rialto Theatre, Denver. When Publix acquired these theatres, Vincent was made assistant manager of the Rialto. Later, he was transferred to the district booking office. In June, 1927, when the booking office was moved to New York, he joined the Sheffield exchange as booker and salesman remaining there until he again connected with Publix in February, 1930, at his present location.

PROSPER F. SCHWIE

Prosper F. Schwie, manager of the Garrick, Duluth, Minn., entered the theatre field by way of the printing game, which he pursued during his high school days. Experience gained in this line and in the newspaper game, supplemented by an intensive business course at the University of Minnesota, has immeasurably aided Schwie toward successful theatrical management.



P. F. Schwie

At one time he was employed by Roxy as general all-around helper at the premier picture house of the Northwest, the Lyric. His zealous labors won him Roxy's position as manager of the Lyric, when Roxy went east. This job was a stepping stone to more remunerative positions with the Saxe Enterprises and Pinkelstein & Ruben. Schwie was resident manager for the F. & R. Duluth and Superior theatres for eight years, when Publix acquired that chain and assigned him to his present position.

MARK T. KEMPENICH

Mark T. Kempnich, manager of the Moorhead Theatre, Moorhead, Minn., has confined most of his theatre career to the state of Minnesota.



M. T. Kempnich

While still attending evening classes, Kempnich was promoted to assistant manager, a position which he held for two years. When he was graduated from high school, he pursued a business career by enrolling for a course in salesmanship. In October, 1928, he accepted an offer by the American Amusement Co. to work as house manager for their Garrick Theatre in Fargo. When Publix acquired that house, Kempnich was made manager. In January, 1930, he was assigned to the Moorhead.

that when Serkowich speaks of newspapers, the public, theatres, or show business generally, the message comes not from a man in the ranks but from one who has enjoyed conspicuous success among the toptoppers and leaders in these vocations. Through the medium of Publix Opinion, of which he is the head, heart and soul, the manager or publicity man of the smallest Publix theatre has at his disposal the advice of a brilliant and highly trained expert whose status in these special lines is unrivaled in show business.

As for willingness to share his vast and valuable knowledge, to distribute it around, to lend a helping hand wherever it is needed, that has to do with character, and it is difficult to speak of the character of Serkowich without going into rhapsodies. Those of us who have sat by and watched the stream of bums, down and out press agents, broken down actors, authors, gangsters, priests, bankers, doctors, moguls of industry, stage and screen luminaries, down at the heel newspapermen, distant relatives of distant friends, and former office boys raised through his guidance to executive positions, passing both into his office and his home, can have no doubt as to his willingness to give a fellow a hand when he needs it. Each member of this motley hu-

manity, accumulated from various parts of the country during his years of newspaper and show business pilgrimage, left Serkowich with what he wanted—aid or knowledge.

Perhaps this helps to account for the incredibly valuable contacts which Serkowich has been able to accumulate in all phases of New York City life during his short stay here.

Plenty of Oil

Over his desk in the Home Office is a sign which reads "YOUR SERVICE STATION! FREE AIR, GAS, OIL, AND WATER—PUBLIX OPINION." Humorously concocted in one of the famous Serkowich flips of fancy, the invitation behind that message is a genuine one and is generally accepted as such in the field and in the Home Office. Not a day passes but that some Paramount or Publix department head or assistant drops in for a chat with "Serk." Regardless of how far removed that particular department might be from the scope of his duty or of advertising and publicity, if it is included within the compass of Paramount Publix, that person invariably goes away with some new and valuable sidelights and ideas or an effectively written piece of

"copy" on the subject. Many a creation and innovation in important phases of the company's activities owes its first fruit-bearing seeds to these informal chats in which the piercing eyes and pipe of the Serkowich loom above two eloquent No. 11 soles reposing on his desk top. He never claims any credit. It's always the other fellow who did it, he tells the world.

Liberal as he is with help and advice and ideas to executives, it is to his juniors, or to young beginners in show business that the Serkowich gifts are most lavishly disseminated. Every day, grateful letters come to the office of Publix Opinion, from executives, managers, assistant managers and publicity men who have been helped into their present posts by some early contact with him. At one of the famous Serkowich theatre openings, where all the company's executives appeared in formal attire, he purchased, with his own money, a tuxedo for his office boy, who worked with him on the campaign, in order that the youngster might lose his office boy complex and learn to feel like "one of the gang." That office boy is now an assistant publicity director.

Such is the man whose job it is to dispense service, aid and advice to Publix showmen over the whole circuit, through the medium of Publix Opinion.

Dawn Matinee Is Swanson's Novel Idea

Something new in special matinees was devised by City Manager Robert M. Swanson in Lakeland, Florida, for the premiere of "The Dawn Patrol" at the Polk Theatre. He literally opened the picture at dawn!

Swanson's special show started at 5:45 A. M., and patrons arrived at the theatre just as the sun started up over the horizon. Papers, naturally, were prolific with advance publicity, startled into it by the novelty of the idea, but the attendance exceeded all expectations, packing the 1500-seat house.

Reviews all marvelled at the ingenuity of the Publix showman in starting the picture off with a "dawn matinee," attended by patrons from within a radius of 50 miles. Polk County Record, published in Bartow, 15 miles away, and one of the county's most influential newspapers, thought the dawn matinee had enough news value to warrant running its review on the front page.

Economical Campaign Is Highly Productive

A practical but economical campaign on "The Man From Wyoming" brought productive results to the box-office of the Strand, New Orleans, La. Manager W. H. Mahoney contacted several miniature golf courses for the awarding of guest tickets to participants of low score contests. A tie-up was also made with local dance club, guest tickets being given to holders of lucky numbers. Copy on picture, etc., was displayed on the courses and at the dance hall where repeated announcements were also made. A special treatment of the lobby front proved to be an eye-catcher.

Contests For Children Aid "Animal Crackers"

"Animal Crackers" at the Florida in Jacksonville is being exploited by a series of stunts directed at the children, who in turn will probably convey selling messages to their parents. A cracker eating contest held on the stage of the Florida started the action which will be followed by an animal hunt to be staged in one of the city's parks.

THEATRE HAS OWN "FAIR"

In conjunction with the Asheville Times and eighteen merchants, City Manager Charles Amos held a most successful "Fair Week" at the Imperial Theatre. Booths pictured here were in the lobby, others were in the rest rooms and foyer, with a Junior League girl in charge of each; patrons were served with coffee, cake, soft drinks, sandwiches, cigarettes, etc. Tickets distributed at each booth represented chances on prizes which were given away at the 5 and 9 o'clock show each day, by each merchant, and also on grand prizes, given away Saturday night. With arrangements for the fair completed before Amos left on his vacation, they were carried out by Paul Grubb, assistant manager of the Imperial.



GRABBING HOT WEATHER SPACE

Lyndon Young of the Publix publicity forces in Detroit knows that newspaper editors are looking for "cool" feature stuff in hot weather. So he sold the Times editor the idea of posing a beauty from the unit show at the Michigan theatre in fourteen ounces

of costume. It netted a four column layout of good institutional stuff. The stunt has been pulled before, it is true, but it still is repeatable. And the consistent repetition of such sure-fire stunts helps to sell tickets. You can adapt this stunt for a cold weather gag, too!

CLEVER AND COOL, THIS GIRL

IN 14 OUNCES OF COSTUME, INCLUDING-



The average young lady one encounters upon the street, on some of these warmish days, appears untrobbled by the temperature because she isn't.

Fern Ferry of the Epitaphy Herbs Girls at the Michigan Theatre appears smartly attired for a stroll—no matter how hot the sun. Stockings, less, and several other things less, but waves for her hold no terrors.

Not only has the modern mile discarded a number of old-fashioned and none too comfortable garments, she's wearing "shorts" instead of—well, those other kind—and Miss Ferry says they're nice and cool.

SHORT SHORTS, TOO

Air Fight Aids 'Dawn Patrol' Gross

A night sham battle, between two aeroplanes, topped a campaign arranged by Manager V. L. Wadkins for the showing of "Dawn Patrol" at the Paramount, Atlanta, Ga. The machines, as well as other flying paraphernalia, were obtained as a result of a tie-up with the Curtiss-Wright Aeroplane Corp.

A wind tunnel, mounted on a truck, and appropriately bannered, was driven to selected spots in the town. An attendant explained the workings of the machine. When not in use at these various locations, the tunnel was brought to the lobby of the theatre to supplement the display of parachutes, propellers, motors, etc.

The planes, each manned by licensed pilots, furnished by the plane company, also carried reporters who were to write of the thrills experienced. The combat was enhanced by the use of two giant searchlights which were borrowed from the Atlanta penitentiary. Traffic was practically at a standstill in front of the Paramount during the 14 minutes of 'warfare.' Box-office receipts registered the effectiveness of the tie-up.

NOVEL STUNT IS AID TO TRAILER

Manager Walter B. Rose enhanced the selling value of his trailer on "Dawn Patrol" playing at the Strand, Brockton, Mass., by the use of a novel stunt.

The trailer was introduced by a special lead of punch lines ending with, "Here He Comes! Look Out! Above You! Behind You! Look Out!"

At this point, a small aeroplane was sent from the booth to back stage on a wire. A spotlight was thrown on the miniature plane during its downward flight from the projection booth to the stage. This was accompanied by an airplane effect record ending in machine gun fire as the plane crashed back stage. The regular trailer then followed.

The operation of the New Square and Empire theatres, Ottumwa, Iowa, were taken over by Publix on August 31.

CONTEST GETS BENEFICIAL RESULTS

Contest which was worthwhile in every respect, popularizing a new organist and selling current attractions, recently concluded at the Paramount, Springfield, Mass. Very little expenditure in time and effort was required, and this activity was more than repaid, without detracting attention from current programs.

Manager Ben Greenberg received splendid cooperation from C. Sharpe Minor, Paramount organist, in putting the contest over. Known as the "C. Sharpe Minor Open Verse Contest," the stunt continued over a period of five weeks, to good box-office results.

Minor wrote parodies on six popular songs, leaving approximately one-half or more of the word-spaces blank. Contestants were to fill in the open verses of the parodies, results to be judged on the basis of humor and originality.

Two songs were included in the organ solo each week for three weeks; a "work sheet," carrying the open verse parodies, and a plug for the next week's attraction, was distributed each week. Entry blanks were distributed on the fourth week, and deposited in the lobby during the fifth week, making it necessary for entrants to attend the theatre for five successive weeks.

Prizes, all promoted, were, first, choice of a Plymouth coupe, roadster or sedan; second, Winthrop desk, and third, an electric percolator set. Cooperating merchants advertised their part in the contest, and the distributor who furnished the car as first prize plugged the contest through his local agency and branches in nine near-by cities and towns.

The contest definitely established Minor as a Springfield personality, extending his popularity thruout the Springfield trade area.

A further step in cementing public regard for the new organist was made when he wrote a song in march tempo, "Springfield," dedicating it to the Chamber of Commerce. Latter printed it in a folder for widespread distribution—with a picture of the Paramount Theatre on the first page. A. & P. Tea Co. purchased rights to print additional copies for distribution at the Eastern States Exposition, opening in Springfield, Sept. 14th, and through their 173 stores in the Springfield District.

Manager Promotes Free Space For Attraction

A two page section in a local paper was promoted by Manager Howard Amos in heralding the showing of "Anybody's War" at the Capitol, Macon, Ga. Theatre ad dominated entire spread, composed of merchant's ads which contained Moran & Mack dialect copy and shots from the picture.

PARAMOUNT PUBLIX PARADES!

Pictured is the float of Publix Theatres in the parade celebrating Miami's 34th Birthday. Publix section of the parade was organized by Manager James H. McKoy of the Olympia, who was also one of the marshalls. Chief ushers, assistants and doormen, in uniform, led, with ushers flanking the two cars and the float which completed the section. Cars, promoted, were filled with attractive girls in matching costumes, and decorated in crepe paper. McKoy utilized all winter usher's uniforms of three theatres, recruiting former employees to augment the regular staffs.



PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Oil Well: (a) An oil-tight receptacle in which the intermittent movement of a modern projector is placed so that it may work in an oil bath. (b) A cavity under a dynamo or motor bearing which contains oil for lubrication of the bearing. (See "Ring Oiling")

Open Circuit: A circuit which is not complete as to electrical connection. A circuit which has been broken, as by the opening of a switch.

Optical Axis: A line passing through the center of a lens which is perpendicular to its plane. In a projector optical train a line from the center of the light source to the center of the front lens of the projection lens, when all elements are in proper adjustment.

Optical Train: In a projector, the various lenses it employs referred to as a whole.

Outlet: A point in ceiling or wall out of which wires are led to make connection with lamps, motors, etc.

Outlet Box: An iron box, usually circular in form, located at an outlet to protect the splices and to serve as an anchorage for the circuit conduit.

Out of Focus: When the image is not sharp on the screen.

Output: The electrical energy delivered by a dynamo.

Outside Wiring: Wiring attached to the surface—not concealed.

Overload: A load greater than a machine is designed to carry.

Overload Capacity: The amount of overload an electrical device or a machine may carry, either permanently or for a stated period, without sustaining permanent injury.

Panel Board: Name applied to a small distributing switchboard, usually located in the wall of a room, auditorium or hallway, and controlling several circuits, or perhaps all the circuits on a single floor.

Panel Board Fuses: Fuses controlling the circuits controlled by a panel board.

Perforations: Holes punched in film which engage with projector sprocket teeth and give film its movement. Commonly called "sprocket holes."

Plano: A term used in connection with lenses. It means a flat surface.

Plano Convex: A lens which is flat on one side and convex on the other.

Port: In projection, an opening in the front wall of the projection room.

Positive: As applied to photography, a "print" from a negative. The films used in projection are positive prints.

Positive Brushes: The commutator brushes of a dynamo or motor which connect with the positive wire of the circuit.

Positive Carbon: In an H.I. arc lamp the upper carbon; the carbon to which the positive wire of the circuit is attached. Is larger in diameter than negative carbon.

Positive Print: Film exposed to light passing through a negative. The film used in projection is a "positive" print.

Positive Wire: The wire connected to the positive pole of an electric generator and charged with positive E.M.F.

Power: The rate at which work is done, meaning work divided by the time in which it is done. The generally accepted unit is the horsepower, which is 33,000 foot pounds a minute. See "Foot Pound."

Primary Coil: In a transformer, a coil consisting of many turns of insulated copper wire wound around one "leg" of an iron

relative number of turns of wire in the two coils.

Primary Current: The current in the primary coil of a transformer.

Projection Angle: See "Angle of Projection."

Projection Distance: Distance from projection lens to screen. Commonly referred to as "throw."

Projection Lens: The lens combination which forms the image upon the screen. The lens of a projector optical train corresponding to the objective in a camera. Also, termed "projection objective."

Projection Speed: The speed at which the film is projected, expressed in feet a minute.

Projection Speed, Proper: The proper projection speed is a speed exactly equal to the camera speed at which any individual scene was taken—90 feet per minute for sound.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE
Academy, Newburgh, N. Y.
Palace, Ft. Worth, Texas
Queen, Galveston, Texas
Strand, Rutland, Vt.
State, Waseca, Minn.
Lyric, Blue Island, Ill.
Colonial, Watertown, S. D.
Vivian, Daytona Beach, Fla.
Brockton, Brockton, Mass.
Nile, Mesa, Arizona
Florida, St. Petersburg, Fla.
Paramount, Austin, Minn.

OPENING DATE

September, 1888
September, 1908
September, 1912
September, 1913
September, 1914
September, 1917
September, 1920
September, 1922
September, 1922
September, 1924
September, 1926
September, 1929

The new Oriental Theatre, Mattapan, Mass., is scheduled to open October 10th, with Charles Bassin as manager.

Over-Prints Paper On "The Big House"

Copies of the Michigan City (Indiana) Evening Dispatch, overprinted in red, were promoted by Manager H. J. Thacher and Assistant Manager W. J. Dale of the Rivoli Theatre for distribution on the opening day of "The Big House."

Since the Indiana State Prison is in Michigan City, the "Jail Break" head insured plenty of attention for the special edition. Opening day's receipts were fifty per cent above average, a ratio which continued throughout the engagement.

Masked Man in Formal Wear Used as Bally

A masked man, attired in evening wear and strolling through the streets during rush hours was one of the many stunts used by Manager Bolivar Hyde, Jr., to exploit "Raffles" at the Paramount, Montgomery, Ala.

During run of picture the man distributed heralds which read: "I will demonstrate the correct and polished manner in which to rob safes and steal hearts at the Paramount, (date)." Copy on picture appeared on reverse side.

Renamed Theatre Gets Free Newspaper Space

A well planned and executed campaign on the opening of the re-modeled and re-named Paramount Theatre in Greenwood, Miss., brought considerable favorable comment from residents of that town as well as from the local Chamber of Commerce.

A special supplement, together with front page stories and photos resulted from the campaign prepared by Manager Jack Manning.

Army Officials Praise Theatre Lobby Display

A dug-out was so realistically constructed in the lobby of the Strand, Birmingham, Ala., to advertise "All Quiet," that many persons associated with local military organizations commended Manager D. M. Merritt upon the authenticity and genuineness of articles displayed. A dummy dressed in uniform 'kept watch' over the dugout to further the realism.

"Animal Crackers" For Residents of Miami

"Animal Crackers" on the Fairfax screen and animal crackers in envelopes were the fare for Miami, Fla., residents recently.

Besides distributing sample tid-bits to people in autos, libraries, etc., Manager Earle M. Holden also dressed his porter in lion's costume and had him driven about town in an appropriately bannered promoted truck.

IN MIDDLETOWN

Norbert Ludwig, formerly organist at the Rivoli, New York, has been engaged as soloist at the Paramount Theatre, Middletown, N. Y. Ludwig opened September 1st.

STORE SEES THEATRE AS ALLY

When the Des Moines theatre reopened recently after undergoing extensive alterations and improvements, the Younker Brothers department store bought a full page advertisement in the Register & Tribune to express congratulations. Read this splendid institutional copy published and paid for by the store. The

theatre manager, R. C. Gary, sold them the idea on the theory that every person drawn downtown to the business district by attractions at the theatre is a potential customer for the store. The copy in this ad reflects how sincerely the store owners believe this policy.

Our Congratulations to the Greater Des Moines Theatre

KEEPING pace with the increased demands of its public, the Greater Des Moines Theatre will reopen tomorrow, August 8, after a four weeks program of intensive improvement, as one of the most beautiful, best equipped and most comfortable theatres in the middlewest. The theatre has been decorated not only to please the eye, but the addition of a new \$50,000 cooling system, an enlarged screen and two new projection machines give it the most up-to-date equipment in the state.



The Program

Beginning
Friday
August 8

"Manslaughter"

With
Clementine
Frederic March
and other popular stars

The story is taken from Alice Doré Miller's novel of the same name... recreated, made modern, and a powerful, gripping melodrama.

Coming attractions, featuring a galaxy of stars in a variety of the best entertainment of the year, are "All Quiet on the Western Front," "King of Jazz," "Song of My Home," "Dawn Patrol," "Raffles," "The Specter," and "Follow Thru."

Make Your Plans Now to Attend the Iowa State Fair August 20 to 29

Younkers--

A Cool Place to Shop

Your trip to Des Moines is incomplete unless you visit Younkers... where you'll enjoy shopping... for "It's Cooler at Younkers." Plan to come in tomorrow... shop in the cool of the morning... but it's cool here the whole day through.

The Greater Basement Store

It's the coolest spot in town! Cool, water-washed air that gives a complete change in atmosphere every six minutes. Shop in the cool basement in comfort.

Here's Something to Do These Summer Evenings

Motor to Des Moines in the Cool of the Evening—A Delightful Dinner in the Younker Tea Rooms—Then to a Show. Drive into Des Moines over Iowa's inviting highways... park near the Younker Tea Rooms... for that's where you'll want to dine.

Delightfully cool, for the tea rooms are high above the noise and heat of the street, in an atmosphere of surrounding beauty.

The menus are just what you'll like for warm summer evenings... so refreshing... served just as you would have it... and to the accompaniment of Younkers Tea Room Orchestra. Dinner dancing each evening until 8 o'clock... what could be a more perfect way to spend a summer evening?

Why not write or phone us your reservations now for tomorrow night... be among the "first nighters" at the opening of the Greater Des Moines Theatre.

Younkers Tea Rooms
Fifth Floor... Eighth Street Entrance



YOUNKER BROTHERS

BIG GROSS WITH ANNIVERSARY PROGRAM

An anniversary show at the Tower theatre in Chicago during the week of August 15 piled up a gross that came within a few hundred dollars of breaking the house record. A carefully planned campaign, prepared by L. H. Dally, district manager; M. Connor, house manager, and Roy L. Kalver, district advertising manager, was instrumental in assuring the success of the anniversary.

Three weeks in advance, a one-frame teaser trailer was used. Two weeks in advance a four-frame trailer announcing the event, and emphasizing the kiddies' matinee, was displayed. One week in advance, the Publix anniversary trailer with the addition of silent frames, selling the entire show, was used and it proved highly effective.

Big Cake Promoted

A large easel with the background of a birthday cake with candles was put in the lobby two weeks in advance of the show. Connor was successful in obtaining a huge birthday cake, without charge, from a neighborhood baker, and an exact model of this was displayed in the lobby a week in advance. This baker also paid for 10,000 pluggers, using a picture of the cake as his part of the ad.

The house staff at a minimum cost decorated the large lobby a week in advance with colored crepe paper, which was hung from the center chandelier and brought down to the sides. It was a splendid job and added a great deal of life and spirit to the place.

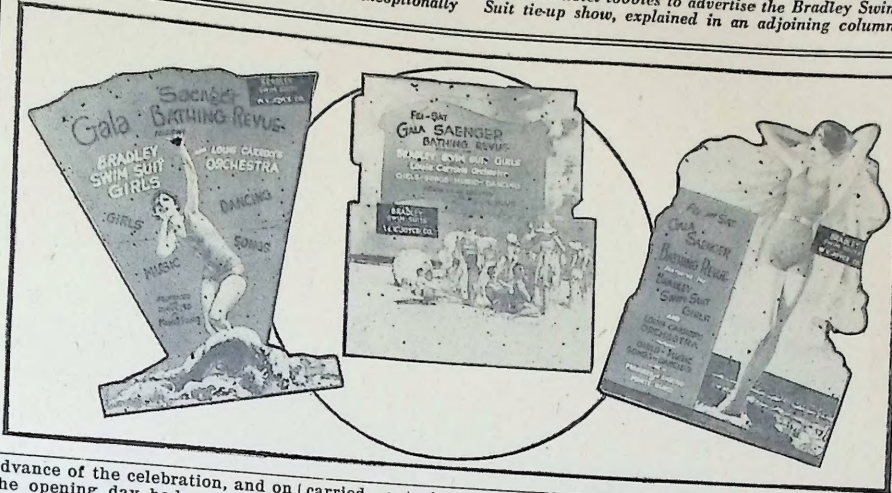
Newspaper Section

A tie-up was made with the Southtown Economist, an influential neighborhood paper, whereby they carried stories two weeks in

GOOD INEXPENSIVE POSTERS!

These attractive posters were obtained by Monte Hance, manager of the Saenger theatre in Biloxi, Miss., at a minimum cost. Originally they were distributed by the Fatima cigarette, Miller rubber and Spaulding athletic companies and are exceptionally

good color process work. Hance retrieved several of each from local stores, painted out the original copy and inserted his local copy. They were placed in windows and hotel lobbies to advertise the Bradley Swim Suit tie-up show, explained in an adjoining column.



BATHING REVUE GETS CROWD IN BILOXI

A gala bathing revue at the Saenger theatre in Biloxi, Miss., was the result of a tie-up between Monte Hance, manager, and the Bradley Swim Suit company, through the local distributor, the W. V. Joyce company.

Bathing suits, beach pajamas, beach coats and other costumes and properties for the bathing girl revue were loaned to the theatre. Two thousand attractive booklets in color, printed by the Bradley concern, were imprinted with copy on the attraction and distributed by mail and in hotels and yacht clubs.

Extensive news space, with pictures, was given to the revue by the Daily Herald and the Jackson County Times. Sidewalks were stenciled, radio announcements were made, and in addition to several large special posters and one sheets, revamped art posters like those produced elsewhere on this page were planted in windows and hotel lobbies.

The forty minute revue was produced and directed by Hance, with a chorus of ten local dancing beauties, an orchestra of young Biloxi musicians, and local talent as singing and dancing stars. It drew capacity audiences and a review in 'the Biloxi Herald' called it 'the best program of this nature ever offered here.'

advance of the celebration, and on the opening day had a full page section with congratulatory ads, pictures and plenty of publicity matter.

A contact was made with the Orange Crush company, manufacturers of a popular orange drink, and they served their beverage during the anniversary week in the lobby without charge. They installed an attractive soda bar, with a uniformed attendant, and the feature proved very popular with the patrons.

Lobby Was Lively

Another popular attraction in the lobby during the week was a woman fortune teller who gave readings to all patrons without charge.

The live lobby idea was further

carried out by two attractive young lady entertainers, the Melody Maids, who played and sang request numbers.

Special events during the week included a party given by the Illinois Central railroad service club at the theatre Wednesday afternoon for which 1,000 tickets were sold, and the special kiddies birthday party Thursday afternoon for which 1,000 tickets were sold. This was held at the first show and special screen subjects suitable for children were added to the program. Immediately after the performance the 400 pound birthday cake was cut and distributed.

Special Organ Solo

The feature picture for the anniversary was "The Big Pond" which was augmented by a carefully selected program of short subjects. In addition, there was a special anniversary organ solo.

In selling an anniversary show in a house showing straight pictures, it is necessary to build up what would be an ordinary program into something of importance. A de luxe house has the advantage in this respect, as they can usually construct a special anniversary stage show and have something to talk about. It is only through enthusiastic and forceful trailer, ad and poster copy that the results can be obtained. Messrs. Dally, Connor and Kalver worked hard on the Tower anniversary and feel they achieved a successful week.

Theatre Courtesy Wins Praise From an Invalid

The lasting good-will resulting from Publix service recently manifested itself at the St. George, Framingham, Mass. Manager Walton B. Howe received an appreciative letter from an elderly invalid lady who had not attended the theatre for the last 25 years. This newly made patron, an out-of-town resident, declared that it was "an event and a pleasure long to be remembered."

Radio and Newspaper Aid Picture Contest

An "All Quiet" essay contest was the highlight of an effective campaign prepared by Mark Kempenich, manager of the Moorhead Theatre, Moorhead, Minn., to exploit that picture.

The contest, sponsored by the theatre, daily newspaper and local radio station, procured considerable mention in the paper and free 15 minute broadcasts for two weeks prior to opening of picture. Picture broke existing house records.

FREE ADS WEEKLY

Full page co-op ad on "The Cuckoos" promoted by Manager John C. Fanning of the Capitol, Brownsville, Tex., offered guest tickets to the five subscribers to the paper whose names were hidden in the ads. Tie-up is repeated weekly.

'PEPPING' UP PATRONAGE

A "Pep Week" inaugurated at the Palace theatre in Dallas, Texas, by M. K. Moore, manager, and William N. Wolfson, publicity director, brought extra advertising and exploitation and was reflected materially at the box-office. The Kellogg company paid 50 per cent of the newspaper advertising cost for the week and obtained 250 windows in grocery stores for streamers and cards. The theatre overprinted regular Paramount exchange window cards, as shown below. The marquee was decorated with flags and an electric sign "Gala Pep Week." Sample packages of Pep were given away in the lobby during the matinees.

NEW POSTER PUBLICITY

To make posters attract and sell prospective patrons, institutionalize your poster artist and his posters. Reproduced below is a three-column story of Newton Perkins, district art director at Jackson, Miss. Now is the time for all good managers to come to the aid of their poster artists—autumn months—attractive lobby displays—appropriate colored posters, etc.

Artist in Charge of Lobby Displays



Publix Theaters Artist Has Headquarters Here

Newton Perkins Sees the Shows First and Then Recommends Them to Jackson Fans

One of the largest and most important departments in the Publix theatre system is the lobby display department. Newton Perkins, district art director at Jackson, Miss., is in charge of this department. Perkins is a man who has been in the theatre business for many years and has a deep knowledge of what makes a good lobby display. He is a man who is always looking for new and interesting ways to attract patrons to the theatre. He is a man who is always looking for new and interesting ways to make the lobby display a part of the theatre's overall presentation. Perkins is a man who is always looking for new and interesting ways to make the lobby display a part of the theatre's overall presentation. Perkins is a man who is always looking for new and interesting ways to make the lobby display a part of the theatre's overall presentation.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of September 12th, 1930

No. 53

"Any theatre manager who is the least bit backward in co-operating with the Theatre Service Corporation is not only deliberately disobeying a direct order from Mr. Katz and Mr. Dembow but is taking obstructive measures against the box-office health of his theatre."

—DAVID J. CHATKIN, General Director of Theatre Management

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

ASSIGNMENTS

Ralph Tully has been appointed manager of the Uptown, Gardner, Mass., House re-opened August 30th.

J. O'Connell, formerly assistant manager of the Washington St. Olympia, Boston, has been promoted to the managership of the Allston Theatre, Allston, Mass.

Cecil B. Rosson, formerly manager of the Wilson Theatre, Wilson, N. C., is now managing the Mason and North State Theatres in Goldsboro, N. C., which were acquired on August 11th. A. C. Kinney, formerly manager of the Victory in Salisbury, N. C., succeeds Rosson as manager of the Wilson. Paul Phillips, City Manager in Salisbury, will be in active charge of the Victory as well as the Capitol and Strand Theatres.

Ernest Morrison, Miami City Manager, has been promoted to the post of District Manager supervising Miami, Palm Beach, Lake Worth and West Palm Beach. He succeeds Jesse L. Clark, who is no longer with the organization.

Saenger Theatre, Hope, Arkansas, is no longer a Publix operation. Frank Harting, manager, has been transferred to the Strand, Texarkana, Tex., replacing Edgar M. Simonis, whose next assignment is forthcoming.

G. H. McKenna, formerly manager of the World, Omaha, has been appointed manager of the Victory, Salt Lake City, succeeding Eugene Karlin, resigned. Irving Waterstreet is manager of the World, succeeding McKenna.

Clint E. Lake, formerly manager of Keith's Georgia Theatre, Atlanta has been appointed manager of the Alabama Theatre, Birmingham, succeeding Robert C. Frost, resigned.

Milton Schosberg, formerly of the Brooklyn Paramount publicity department, has been appointed manager of the Hippodrome, Pottsville, Pa., succeeding Charles Hausmann, resigned.

Leonard Fried, acting manager of the Wisconsin Theatre, Eau Claire, in the absence of H. Greenberg, has been placed in full charge of that house. Greenberg, who has just recovered from an operation, has been appointed manager of the Paramount, Brain-

NEW YORK PROGRAM PLOTS

Week Beginning Sept. 12th

New York Paramount

1. Prelude
2. Paramount News, with Sound Trailer on "Virtuous Sin" (8)
3. Organ Concert—Crawford.. (5)
4. Public Unit—Rudy Vallee.. (37)
5. "Follow Thru"—Paramount (93)
6. Trailers 145 minutes (2)

Brooklyn Paramount

1. Prelude
2. Paramount News and Sound Trailer on "Animal Crackers" (8)
3. Organ Concert—Earl & Elsie (5)
4. Public Unit—Rudy Vallee.. (37)
5. "Follow Thru"—Paramount (93)
6. Trailers 145 minutes (2)

Rialto Theatre
"Animal Crackers"—Third Week
Rivoli Theatre
"Monte Carlo"—Third Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	The Sea God—9 reels (AT).....	Paramount		6540	73 min.
	The Office Wife—8 reels (AT)....	Warners		5250	58 min.
	Moby Dick—9 reels (AT).....	Warners		7000	78 min.
	Rain or Shine—9 reels (AT).....	Columbia		7850	87 min.
	The Escape—7 reels (AT).....	RKO		6060	67 min.
	Whoopee (Technicolor)—12 reels (AT).....	United Art		8325	93 min.
	Borrowed Wives—7 reels (AT)....	Tiffany		5750	64 min.
	(AT)—All Talking				

PARAMOUNT

Marry or Else	1685	19 min.
Cleaning Up	1600	18 min.
Her Future	765	9 min.
News No. 10	875	10 min.
News No. 11	955	11 min.

EDUCATIONAL

The Freshman's Goat	1785	20 min.
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RKO

Society Goes Spaghett.....	1800	20 min.
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MISCELLANEOUS

The Betrayal	1040	12 min.
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JUDEA FILM

A New Year	900	10 min.
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Length of Synchronous Shorts

EDUCATIONAL

A Flying Trip (Hodge Podge)	875	10 min.
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UNIVERSAL

Strange As It Seems (Multicolor)	880	10 min.
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erd, Minn., succeeding R. F. Emig, resigned.

Frank McShane, manager of the Allston, Allston, Mass., has been transferred to the Strand, Dorchester, replacing A. T. Donovan, resigned.

John Zanzaleri, manager of the Strand, Perth Amboy, N. J., has been transferred to the Crescent, Perth Amboy. Jack Hodges goes from the Crescent to the Strand.

Fred Hartmann has re-joined the organization as manager of the Ritz, Weslaco, Texas, his former assignment. Hugo Plath has been transferred from the Ritz to

the Capitol, Mercedes, Texas.

Rex Theatre, Wheeling, W. Va., opened as Publix' first house in that state on August 29th. George Zeppos, partner in the operation, is manager. It will be under the supervision of Division Director M. H. Feld, with Sidney Dannenberg as District Manager.

Broadway Theatre, Chelsea, Mass., re-opened August 31st, with J. Sullivan as manager.

Regent Theatre, Norfolk Downs, Mass., re-opened August 31st, with Samuel Feinstein, former manager, again assuming direction of the house.

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CRIMINAL FOOLISHNESS!

While on the subject of censors, it would be well to once again call attention to the danger of attributing risque qualities to a picture in advertisements which the picture itself does not possess. Aside from the fact that salacious advertising has been definitely and strictly forbidden in Publix, it is almost criminal foolishness to submit an innocent picture to the danger of censorship merely because some one has fanciful ideas on advertising. Constant watchfulness against this evil is imperative.